

Pennsylvania Academy of the Fine Arts.
Founded 1805.

A Descriptive Catalogue

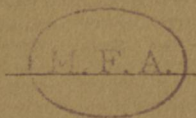
of a part of the

Japanese Collection

of

Dr. Edward H. Williams.

Exhibited at the
Pennsylvania Academy of the Fine Arts,
December 4th-27th, 1890.



Philadelphia:
1890.

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MUSEUM OF FINE ARTS.

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NOTICE.

THIS collection, made by Dr. Edward H. Williams, of Philadelphia, is broadly representative of the graceful, curious and wonderful work of Japanese artist-artisans of the present day, as well as of those of times already long past.

Many of the examples are the result of orders given direct to the most eminent artists, and all have been carefully selected by the owner himself in Japan, the larger part during his visit of the present year.

The Directors of the Academy desire to acknowledge most fully their appreciation of the generosity and public spirit of Dr. Williams, who has loaned the collection for exhibition, and has given much time and care to its proper arrangement and display.

THE YASSEL
AND THE MUSEUM

Porcelain.

Modern Satsuma.

- 1 Carafe made of Satsuma clay. A fair representation of some of the old Satsuma work. Made in Nagasaki. Not very old.
- 2 Plaque made of Satsuma clay by *Meizan*, of Osaka, the finest decorator of porcelains now living in Japan. Elephant in low relief.
- 3 Plate of Satsuma clay by *Meizan*, of Osaka, representing fishermen with nets. Decoration flat.
- 4 Two small jars of Satsuma porcelain, by *Meizan*, of Osaka; representing winter scenes.
- 5 Two cups of modern Satsuma clay, representing winter scenes. Decorated by *Meizan*, of Osaka.
- 6 Modern Satsuma incense burner, or koro, with butterflies on the cover. Decorated by *Meizan*, of Osaka.
- 7 Two small incense burners of modern Satsuma. Decorated by *Meizan*, of Osaka.

For other incense burners see 10 (Porcelain), 57 (Bronze), 66 (Iron), 69 (Jade), 104 (Ivory).

- 8 Two small jars of modern Satsuma ware. Decorated by *Taizan*, of Kioto; possibly the second decorator living in Japan.
- 9 Two small teapots of modern Satsuma clay, by *Taizan*, of Kioto.

Hirado Ware.

This ware, of the same material as the old Satsuma, is made in the vicinity of the old Satsuma clay beds. It is usually decorated in blue, and, in many cases, figured under the glaze in white. Much of the ware is even more delicate than the following.

- 10 An incense burner, with perforated top.
See also Nos. 6, 7 (Porcelain), 57 (Bronze), 66 (Iron), 69 (Jade), 104 (Ivory).
- 11 A straight white jar, decorated under the glaze while the material was soft; made from clay found near the province of Satrim.
- 12 A teapot, bowl and six cups in blue Hirado ware, having the decoration peculiar to much of the early manufacture of that porcelain—boys and pine trees. The teapot is of the finest material, decorated with seven boys—the other pieces with five boys.

Bishu Ware.

- 13 A jar shaded from deep blue to white, with rough exterior decoration. A very ordinary manufacture of Nagoya.
- 14 A tea jar shaded from pink to blue, with fish on the outside. Made at Nagoya.

Banko Ware.

- 15 A sugar bowl of brown Banko ware. This ware is very common, being the ordinary crockery of the peasants, peculiar in having the small handle of the cover movable, and small rings attached to the larger handles. This ware is usually formed entirely by the fingers.

Arita.

- 16 Two small jars of yellow Arita porcelain, made in Kioto.

Miscellaneous.

- 17 Two enamel vases, with long necks having figures of chrysanthemums and flowers under the glaze.
- 18 Two jars representing hydrangeas and other flowers in blossom. Made in Yokohama.

- 19 Two tall jars, shaded from dark brown to salmon.
Decorated by *Tanzan*, with flowers and owls.
- 20 A small jar, shaded from dark brown through blue
to light pink. Made at Kioto.
- 21 Takonabe jar, made from the clay used for tiles and
flower pots. Decorated while the material is soft
with small tools of orange wood. Manufactured
at Nagoya.
- 22 Two cheap figures, highly colored. Made by shap-
ing the clay with small wooden tools without any
pattern.
- a Man on a basket.
- b Monkey.

Cloisonne.

- 23 Six small plates, showing the process of making
Shippo or Cloisonné ware.
- a The plain copper form, with design drawn in
fine lines.
- b Wires cemented on the lines, and further
supported by a uniform enamel.

c First stage in building up with different colored enamels.

d Second stage.

e Third stage.

f Ground down to an even surface and polished.

- 24 Two large jars and stands, made at Yokohama.
- 25 Two small jars—one yellow and one gray—representing plants and flowers. Of Yokohama manufacture.
- 26 Two jars representing winter scenes with ducks, by *Namekowa*, of Tokio.
- 27 Two green jars with covers, by the same artist.
- 28 Two vases by the same artist, representing banana leaves torn by the wind, with chrysanthemums and sparrows.
- 29 Two gray vases representing dragons.
- 30 A picture in Cloisonné with enamel, by *Namekowa*, of Tokio. It represents a foggy morning in the Inland Sea of Japan.
- 31 Another picture by the same artist, representing Fusi-yama, the sacred mountain of Japan. These two pictures took the gold medal at the Paris Exposition in 1889.

- 32 A red Cloisonné ball on a dark stand, showing two dragons, one dark, the other light, in color. The enamel is semi-transparent.
- 33 A large Cloisonné ball in red, with a cover the top of which represents the bud of the lotus.
- 34 Cloisonné tray representing fowls. A reproduction of an American painting, made at the establishment of Messrs. Deakin Bros. & Co., at Yokohama, the leading firm in Japanese curios.
- 35 Small flat box of Cloisonné.
- 36 Hexagonal jar of the finest Cloisonné. Made by *Honda*, of Nagoya.
- 37 A spherical jar of Cloisonné, showing a specimen of the finest work by *Honda*, of Nagoya.
- 38 An oval Cloisonné jar by *Honda*, of Nagoya.
- 39 A small spherical jar of Cloisonné, the wires of silver.
- 40 Tea jar of lacquered Cloisonné. Made at Nagoya. This material was first made about 1878, but its manufacture has recently been stopped. The basis is porcelain. The wires are put on as in the regular Cloisonné work, but the coloring is done with lacquer instead of porcelain.
- 41 Another jar of lacquer Cloisonné.

Bronzes.

Note :—Shakado bronze is 8 per cent. gold, by weight, and 92 per cent. by copper.

Shibuitchi bronze is six parts silver and four copper.

- 42 Group of three figures, representing a victorious general just landed and met by a sea god and his attendant. The god is presenting the victor with a large crystal ball. M. F. A.
- 43 Hibachi. A portable furnace used by the Japanese for cooking and warming themselves. It is partly filled with ashes, and then with charcoal.
- 44 The No dancer, with a musician beating on a small drum with his flat hand. Two separate figures.
- 45 Dragon holding a crystal ball. A very beautiful figure.
- 46 An oval box, with a figure of Shokei on the lid. Shokei came over from China in the early ages to rid Japan of the demons. Two of these figures are shown on the inside of the lid.
See also Nos. 125 and 184.
- 47 A large stand representing the pinnacle of a temple, holding a hollow crystal ball which originally contained the ashes of a saint.

- 48 Shrine from one of the Buddhist temples. In some of the temples there are hundreds of these shrines.
- 49 A small tray, decorated with ducks, made in Tokio.
- 50 Box representing a half-open chrysanthemum.
- 51 Small box.
- 52 An unfinished casting representing a persimmon. Exhibited to show the extreme thinness of the casting.
- 53 Two small, flat flasks of Tokio manufacture.
- 54 A plate of Shibuitchi bronze, with monkeys in low relief. The dark leaves on the outside are of Shakado bronze.
- 55 Two small teapots and an inkstand, made from ornaments of old swords.
- 56 A small, round box with a Shibuitchi bronze cover.
- 57 Shakado bronze incense burner, with decorations.
See also Nos. 6, 7, 10 (Porcelain), 66 (Iron), 69 (Jade), 104 (Ivory).
- 58 An intro or medicine box of Shakado bronze, enclosing a set of four silver boxes.

Bronzes with Gold and Silver Decorations.

59 Seven household gods. By *Mushashiya*, of Yokohama.

a Hokoroku, god of wisdom.

b Ebisu or Yebis, god of good living, usually shown as a fish.

c Hotei, the St. Nicholas of the Japanese.

d Dikoku, also god of good living, generally shown with bundles of rice.

e Bishamon, god of war.

f Jiro-Jin, god of wisdom.

g Benten, goddess of music and inventor of the guitar.

See also ivory carvings, Nos. 98 and 99.

60 An octagonal silver box, with panels of different metals on the sides, the upper part being of Shakado bronze.

- 61 Small, square bronze box, with raised figures in gold and silver and bronze. By *Mushashiya*, of Yokohama.
- 62 A large silver box, bronze on the outside, decorated with gold and silver, and with enamel at the end. Made in Tokio.

Iron.

- 63 A tea kettle, such as may be found in common use by all classes throughout Japan. A plain pattern of wood of the desired form is made in two or more parts, to enable the workmen to draw it from the mould. Upon this a more or less elaborate design is formed in wax, which, when finished, is coated with a mixture of silicious clay diluted with water to the consistency of thick cream. This is applied with a brush very carefully and allowed to dry. Then a second coating is given in the same manner, and the process is repeated until the mass is firm enough to bear handling, when it is placed in a flask or box, and covered with the ordinary moulding sand. It is then

heated sufficiently to melt the wax, and, while in this condition, the wooden pattern is withdrawn. The mould then being again heated very hot, melted iron is poured into it. This runs freely, filling every cavity; and the wax leaves a smooth surface, so that the fine iron needs no more work upon it to produce a good result at a moderate cost.

- 64 Iron jar, with decoration representing Confucius breaking in the side of the jar to release his companion. (The same subject is treated in wood carving No. 140.)
- 65 Two jars of cast iron, with bronze figures of monkeys, an octopus and a cormorant—a humorous story in two chapters.
- 66 Iron incense burner, decorated with gold and silver, inlaid like the Spanish Damascene work, by *Ikedo*, of Kioto.

For other incense burners see 6, 7 and 10 (Porcelain), 57 (Bronze), 69 (Jade), 104 (Ivory).

For other Damascene work by *Ikedo*, see 188.

Jade, Crystal, Topaz, Agate.

- 67 A flat ornament of light green jade, very valuable.
- 68 Jade vase.
- 69 Incense burner of dark green jade, upon a black wooden stand.
- For other incense burners see 6, 7 and 10 (Porcelain), 57 (Bronze), 66 (Iron), 104 (Ivory).
- 70 A jade cup and two jade beads.
- 71 A light green jade cup with saucer.
- 72 Two crystal vases, with handles in the form of rings.
- 73 Crystal vase.
- 74 A small crystal vase with spherical top.
- 75 Crystal ball on stand of dark wood.
- 76 Crystal ball, on small bronze stand representing three boys.
- 77 Small crystal vase on stand of dark stone.
- 78 Crystal ball on ivory stand.
- 79 A cup of crystal, with handle of peculiar shape.
- 80 Small cup of crystal.

- 81 A topaz ball on a dark wood stand.
- 82 A topaz ball on a red lacquer stand.
- 83 Agate cup of recent manufacture.

Lacquer.

- 84 A group of two large jars of modern lacquer, with a smaller one for centre-piece, made with all the care of the lacquer of the old time. A very elaborate specimen of the work, said to be the best that has left Japan for years.
- 85 A case of old lacquer, containing boxes for food, sweetmeats and water—taken by parties to the theatre and other entertainments.
- 86 An old lacquer stand, formed of upright bamboo posts supporting trays one above the other, containing ten sake cups of lacquered wood. A very beautiful specimen of old-time work.
- 87 A food or sweetmeat box, with compartments of old Cinnabar lacquer.
- 88 A sweetmeat box of black and red lacquer, with flexible bamboo bottoms to the compartments.

- 89 Lacquer wash-basin and water-pot, more than 160 years old, formerly property of the Prince of Oshiu, and marked with his crest.
- 90 Hexagonal stand of red and green lacquer, with three compartments for sweetmeats.
- 91 A set of three sake cups, delineating the Tokaido road, a great highway built long ago, connecting the Eastern capital, Tokio or Yeddo, with Kioto. This road is some four hundred miles long, and wherever possible, is lined on both sides with large evergreen trees.
- 92 A shrine carried in battle by the nobility. It is quite old, and has the crest of the Mikado upon it.
- 93 A bowl of old lacquer, with dragon on the outside.
- 94 Four small boxes, specimens of gold lacquer.
- 95 An old lacquer box for writing materials, finished to represent the grain of wood.
- 96 A box of old lacquer.
- 97 Lacquered bell supported by three demons, representing the legendary bell of Tokio, which was brought out of the sea by these little monsters.

Ivory.

98 The seven household gods at sea in their ship,
with food and all their instruments.

99 Small carving of the same.

See also 59 (Bronzes).

100 Two tusks, decorated in lacquer with storks and
other birds. On dark stands.

101 Two tusks deeply carved with mythological scenes.

102 Two tusks decorated with historical scenes carved
in low relief.

103 Saint examining the teeth of a dragon.

104 Incense burner elaborately decorated with figures of
the dragon.

For other incense burners see 6, 7 and 10 (Porcelain), 57 (Bronze), 66
(Iron), 69 (Jade).

105 Old man with his tea jar, on a stand.

106 Large crab on a lotus leaf, with monkeys and frogs.

107 Figure of a girl with handkerchief.

108 Old man with small screen in his hand.

109 Hawking party. Two figures.

* 110 Two figures kneeling, playing the game of Goban.

- 111 Priest with crawfish just caught by him.
- 112 Old man lying in bed, reading.
- 113 Two figures—the long-legged man and the long-armed man.
- 114 Mask-maker.
- 115 Enchanted teapot being transformed into a badger.
- 116 Woman with basket and two children.
- 117 Catching a land crab : two figures pulling bamboo roots for food.
- 118 Man sawing a plank, with assistant holding it.
- 119 The god Daikoko, with radish on his back.
- 120 Dragon ridden by monkeys.
- 121 Monkeys and serpent.
- 122 Rats and fish.
- 123 Man teaching child to read.
- 124 Bird with little ones in nest.
- 125 Ten small carvings, one of lacquer, giving incidents in the career of Shokei, a Chinese saint, who came to Japan to rid the country of demons. This favorite subject of Japanese grotesques is also illustrated in bronze, No. 46, and in the decoration of the sword, No. 184.

- 126 Two carvings, representing tea-houses.
- 127 Umbrella-maker.
- 128 Two crabs, articulated.
- 129 A Rackan (priest of a certain religious order) showing the evolution of the dragon.
- 130 Small dagger in ivory sheath.
- 131 Small plate showing a monkey physician examining a patient. He has his inro, or medicine box, in his hand.
- 132 Egg, with chicken just emerging.
- 133 Dragon and group of boys.
See also No. 190.



Tortoise Shell.

- 134 A jinrickisha. [For a complete working model of this conveyance see No. 138.]
- 134a A kango, a carriage for use on rough roads.
- 135 A sampan with a sail, made at Nagasaki.
- 136 A sampan without a sail, made at Nagasaki.

Hood.

- 137 A figure representing an athlete throwing a heavy weight, carved by the celebrated *Hannenuma*, in the employ of Deakin Bros. & Co., of Yokohama. This figure was made under the direction of Dr. Williams merely from observing different persons who stood in the attitudes which he desired to have represented. The carving was done in a number of separate pieces, which were afterwards joined together. The whole figure was then covered with the thin, tough Japanese paper and finished in lacquer.
- 138 A jinrikisha man with his carriage. This figure was also carved by *Hannenuma*, and is wonderfully lifelike.
- 139 A Japanese warrior in armor, showing the dress and accoutrements in use previous to the opening of the ports in 1853. Also carved by *Hannenuma*.
- 140 A wooden jar, with a figure standing beside it with a raised stick, illustrating the legend of Confucius rescuing one of his comrades who had fallen into a large jar of water, by breaking in

the side of the jar. The same subject is treated in Iron, No. 64.

- 141 Buddhist priest, with wand in right hand.
- 142 A full-sized wand of a Buddhist priest.
- 143 The Buddhist priest Daruma, who went to China and sat for nine years without stirring, as represented in figure *a*. At the end of this period a rat bit him on the ear, whereupon he arose and stretched himself into the upright position shown in figure *b*.
- 144 Man inspecting eggs.
- 145 Group of turtles, on a small scale, beautifully carved.
- 146 Monkey examining a turtle.
- 147 Old man with rat on back.
- 148 Small straight flower-holder, of carved bamboo. This work is usually done with rats' teeth, which are harder and less liable to become dull than any other tools that can be used for the purpose.
- 149 Two bamboo canes, elaborately carved.

Small Objects of Various Materials, for Use, Ornament, or Amusement.

- 150 A woven box of silver for holding tobacco.
- 151 Two pipe-holders of split bamboo (*a* and *b*), and two of fine twigs of Wisteria (*c* and *d*).
- 152 Pipe-holder representing a snake, made from a stalk of bitter-sweet.
- 153 Ivory pipe-holder.
- 154 A pipe of Shibuitchi bronze.
- 155 Two writing cases, each containing in the long stem a brush with which the writing is done, and in the small cavity a sponge saturated with ink. The one of Shakado bronze (155 *a*) contains in the lid a small box of paste for fastening envelopes.
- 156 A pipe-case and tobacco-pouch united, made of cloth embroidered and decorated. To be attached to the belt.

- 157 Three cases like pocket-books, containing writing materials for ladies—also to be attached to the belt.
- 158 Two ivory paper-cutters.
- 159 One ivory paper-cutter, lacquered.
- 160 An inro, or medicine box of lacquer, divided into six compartments.
- 161 An inro of wood, representing a turtle, divided into four compartments.
- 162 A musical instrument consisting of a series of pipes of different sizes.
- 163 Eighteen small netsukes of wood or wood and ivory.
- 164 Fourteen larger netsukes, representing scenes in every-day life.
- 165 Twenty-seven netsukes—mythological, grotesque and various.
- 166 Bronze netsuke, in form of helmet.
- 167 Lacquer netsuke. Hotei in a bag.

Pictures.

- 168 A water-color on silk, by *Aoki*, a celebrated artist. It represents the dancing of flowers, fruit, etc., and was made without study, and mainly in the presence of Dr. Williams.
- 169 A companion to the above, by the same artist, representing teapots, jars, etc.
- 170 A picture on uncut velvet, by *Nishimura*, representing water with fish.
- 171 A similar picture, by *Takashimaya*, of Kioto, representing Fusi-yama, the sacred mountain, with water in the foreground. These pictures are made by taking the uncolored velvet just as it is woven, with the copper wires still in the pile, and putting in the desired scene with dyes of different colors. A soft effect is produced, where necessary, by cutting the pile, and withdrawing the wires.

For two remarkable landscapes in Cloisonné see Nos. 30 and 31.

Dress.

172 A Kimono, the outer dress of women. This specimen (of crape dyed and embroidered) is in the quiet taste of the higher classes. The process of dyeing is very interesting. The whole piece of stuff, except in those parts where a certain color is intended to show, is covered with a starchy paste which is impervious to the dye. After the necessary dye has been applied, the starch is washed out, and the process is repeated for another color, and so on, with each color separately until the work is finished. The red lining is the same piece of material as the gray outside. The family crest is on the middle of the back, on each sleeve, and on each side of the collar in front.

173 Another Kimono, very elaborately decorated with color and embroidery—made in the same manner as No. 172.

174 A peasant's coat, such as is worn by men working about the different warehouses, or as carpenters, etc. The decoration along the middle

of the back, and on the collar, represents the name of the firm with which they are connected. The material is originally white cotton, the white in the design being retained by pieces of paste on which the dyes have no effect.

Arms.

- 175 A sword made 360 years since for an officer of justice under the Japanese Government, and tested by cutting through at one blow two bodies of malefactors who had been executed. This is indicated upon the handle of the sword, inlaid in gold, and can be read by any person versed in the Chinese language.
- 176 A fine dress sword in a gold lacquered scabbard. This is suspended differently from any of the others in the group.
- 177 A dagger or short sword in a lacquered case, profusely decorated with bronzes of different kinds, and with a mixture of silver and bronze. The colors were made in the mixture.

178 A short sword with shark-skin handle, in an elaborately decorated gold lacquered scabbard. This sword, like some of the others, has a little pocket on each side of the scabbard just below the guard. In one of these is carried a small dagger, the handle of which passes through a hole in the guard. In the other, a bodkin is similarly placed.

If the owner of the sword should kill his adversary, he would sign his work by sticking his dagger in the body, and leaving it there. The bodkin was fastened in the hair of the severed head for convenience in carrying it away.

179 A short sword with bronze trimmings, notable for the finish at the end of the scabbard. A crawfish is doubled about it, with antennæ running up the side.

180 A short sword or dagger with a black lacquered scabbard, very elaborately ornamented in bronze.

181 A pair of swords with plain silver guards, elaborately decorated.

182 A pair of swords with chased silver guards, elaborately decorated.

183 A pair of swords with bronze ornamentation of elaborate design.

All of the swords described above are old in every particular.

- 184 An old blade with bronze decorations, indicating passages in the career of the celebrated Shokei, the demon extinguisher. The scabbard was made for Dr. Williams while he was in Japan, during the present year.

(Shokei is further illustrated in Nos. 46 and 125.)

- 185 A sword with handle and scabbard of carved ivory.
 186 Two matchlock guns, made in 1720, like those used in Europe soon after the invention of gunpowder.
 187 A pistol of ancient times, on the same principle as the guns above described.

A representation of armor is given in wood carving No. 139.

THE FOLLOWING NUMBERS WERE RECEIVED FROM JAPAN
 AFTER THE FOREGOING CATALOGUE WAS ARRANGED:

- 188 Circular Damascene tray, inlaid with gold, silver and bronze. By *Ideka*, of Kioto.
 See also No. 66.
 189 Another tray, from the Exhibition at Tokio. By ———, of Tokio.
 190 Two small carved ivory panels. By *Ikeda*, of Tokio.

ADDITIONS.

- 191 Crystal ball on crystal stand.
192 Tokonabe jug.
193 Banko teapot. Gray.
194 Banko teapot. Brown.

CORRECTIONS.

Page 4.—In the note on Hirado ware, first line, the material should be called somewhat similar to the old Satsuma, instead of the same.

No. 21.—For Takonabe read Tokonabe.

Page 9.—Bronzes—note—omit "by," in second line.

No. 59 *b*.—For "as" read "with."

No. 62.—For Tokio read Kioto.

No. 129.—For Rackan read Rakan.

No. 188.—For "Ideka" read "*Ikeda*."

No. 189.—Is by *Koumai* of Kioto.

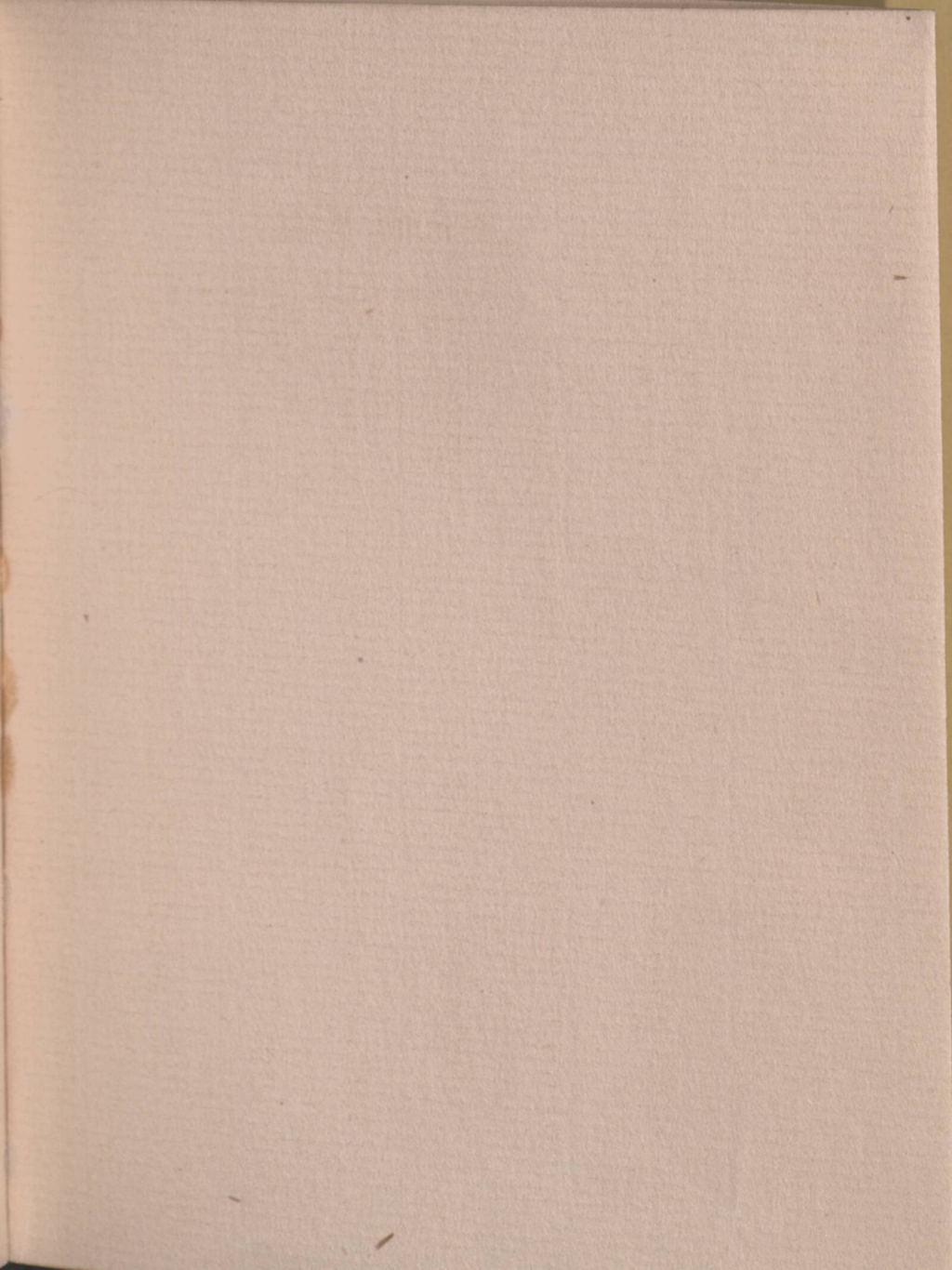
Finding List.

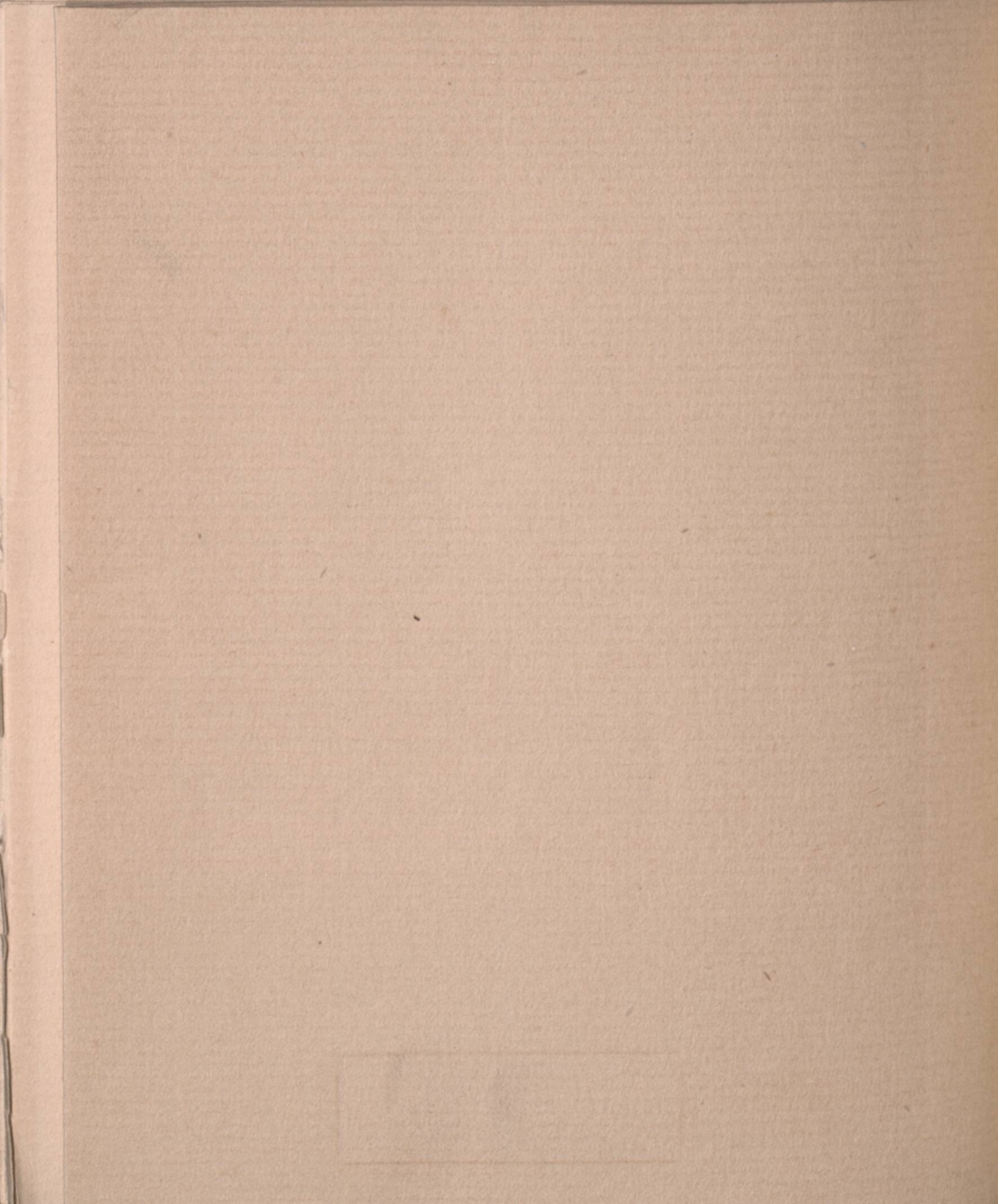
The letters in the columns headed "Place" in the following list, refer to show cases which are correspondingly marked. The numbers attached to the case letters indicate sections of the cases.

CATALOGUE NUMBER.	PLACE.	CATALOGUE NUMBER.	PLACE.	CATALOGUE NUMBER.	PLACE.
1	C3	27b	A7	55	E1
2	C2	28	A6	56	E2
3	A8	29b	A1	57	E2
4	A6	29a	A3	58	E2
5	C4		{ Wall 48 right. Wall 48 left.	59	E3
6	C4	30		60	E2
7a	A1			61	E1
7b	A3	31		62	B
8	A2	32	A1	63	B
9	C4	33	A6	64	E2
10	C4	34	A4	65a	A1
11	A5	35	E4	65b	A3
12	C4	36	E4	66	E1
13	C2	37	E4	67	C4
14	C2	38	E4	68	C4
15	C3	39	E4	69	B
16	C3	40	E4	70	C4
17a	A2	41	E4	71	C4
17b	A4	42	B	72	C4
18a	A5	43	B	73	C4
18b	A7	44	A1	74	C4
19	A8	45	B	75	C4
20	A8	46	E1	76	E1
21	C2	47	E1	77	C4
22	C3	48	B	78	D1
23	E3	49	E4	79	C4
24	{ On floor by pillars	50	E2	80	C4
		51	E1	81	C4
25	A6	52	E1	82	C4
26	A2	53	E2	83	C4
27a	A5	54	E2	84	A4

Finding List.

CATALOGUE NUMBER.	PLACE.	CATALOGUE NUMBER.	PLACE.	CATALOGUE NUMBER.	PLACE.
85	D1	124	D1	162	C2
86	A4	125	D2	163	D2
87	D1	126	D2	164	D2
88	D1	127	D1	165	D1
89	C3	128	D1	166	D2
90	D2	129	D2	167	D1
91	D1	130	D1	168	Wall 48 right.
92	D1	131	D2	169	Wall 48 left.
93	B	132	D2	170	Wall 48 right.
94	D2	133	D2	171	Wall 48 left.
95	D2	134	E4	172	C1
96	B	134 ^a	E4	173	C1
97	D2	135	E3	174	C2
98	A5	136	E3	175	E4
99	D2	137	A7	176	E1
100	A4	138	A2	177	E3
101	A2	139	A8	178	E1
102	A6	140	C2	179	E4
103	D2	141	C3	180	E3
104	D1	142	C3	181	E2
105	D2	143	D1	182	E4
106	D2	144	D2	183	E1
107	D2	145	D2	184	E2
108	D1	146	D2	185	C4
109	D1	147	D2	186	C3
110	D1	148	A7	187	C4
111	D1	149	C2	188	A8
112	D1	150	C4	189	A8
113	D1	151	C2	190	A2
114	D2	152	C2	191	A2
115	D2	153	D1	192	A2
116	D2	154	E2	193	A2
117	D2	155	E1	194	
118	D1	156	C2		
119	D2	157	C2		
120	D1	158	D1		
121	D1	159	D1		
122	D2	160	D1		
123	D1	161	C4		







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Museum of Fine Arts, Boston

